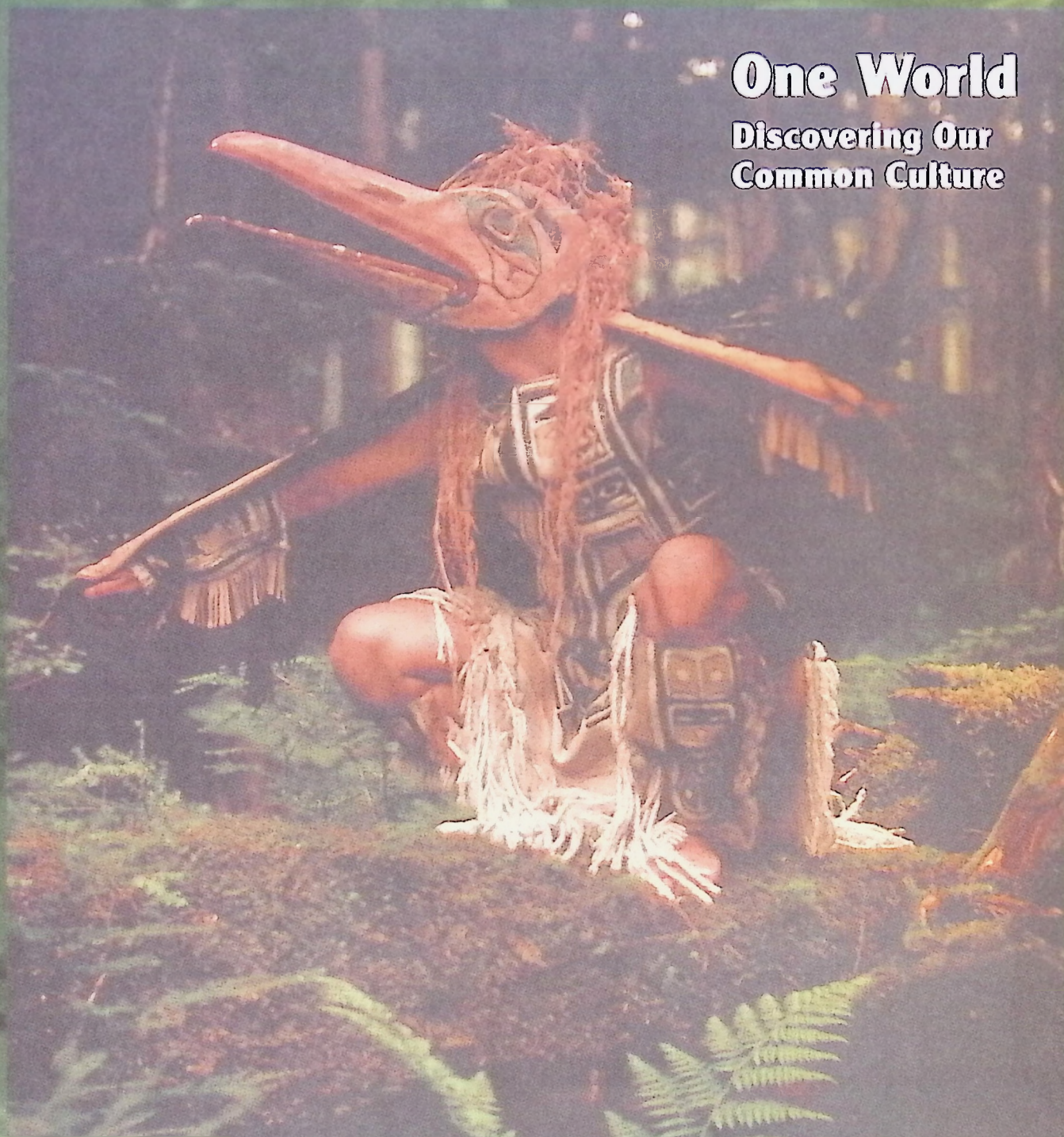


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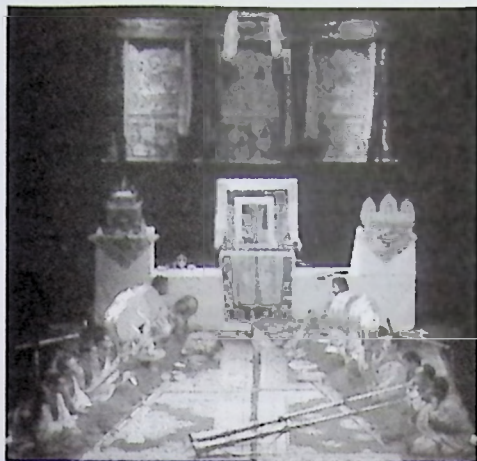
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Gyuto Tantric Choir Tibetan Monks perform as part of One World series. See page 8.



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Camp White, circa 1942, occupied an area large enough to fit 16 cities the size of Medford at that time. See feature page 10.

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A character from Naa Kahidi Theater's production of *Fires on the Water*. The show will be presented as part of the *One World* series. See feature on page 8 for details.

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JEFFERSON

Monthly

NOVEMBER 1994

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With the world map changing, and the blurring of cultures resulting from increased global communications and commerce, there are still remnants of ancient cultures which thrive in our midst. Eric Alan previews the Southern Oregon State College Program Board's *One World* series, a musical celebration of diversity and universal spirit.

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Remembering Camp White

Fifty years ago, tens of thousands of g.i.'s inhabited the Rogue Valley as they trained for the final push to end the Second World War. As the U.S. Department commemorates Camp White's 50th anniversary, Chris Hald and Lenn Hannon remember the camp's impact on our region.

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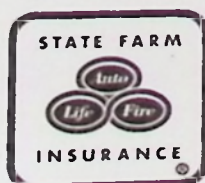
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TUNED IN

Ronald Kramer

Faith and Tradition

Public broadcasting was created by the Public Broadcasting Act of 1967. It has operated under an important refining principle which was established in 1975—the concept that federal funding should be configured in such a fashion so as to preclude either the ability of the federal government to censor public broadcasting's programming or to give rise to the appearance that such interference might occur. With the federal government investing millions of dollars in supporting public broadcasting, the possibility members of Congress might seek to influence public broadcasting's content, using their leverage over this funding, was certainly a possibility.

The solution, adopted in 1975, was establishing "forward funding" under which federal support to public broadcasting has always appropriated two years into the future. The idea was that a powerful member of Congress couldn't pick up the telephone and say, with any particular force of the moment, "If you don't agree to broadcast (or not broadcast) a particular program, then next week I will introduce legislation to immediately shut off your federal funding." True, the Congress could consider financial punishment for various sins of omission or commission on the part of public broadcasters but, under the forward funding principle, those threats could only begin to have impact a minimum of two years in the future. And in two years' time tempers tend to cool and people wind up reflecting more upon the broad benefit of the entire public broadcasting system, as opposed to reacting to the heat of the moment surrounding a single program at a single point in time.

At least that's how things have worked up to now.

Forward funding has been a critically important concept which, even in the face of massive pressure on the federal budget throughout the 1980's, has stood the test of time. That is, until 1994.

In a stunning public policy defeat Congress breached the principle of "forward funding" in a hotly contested vote during mid-September.

Two years ago I wrote about my impression that conservative political forces intended to try to politicize public radio and television in order to eliminate federal funding for their broadcasts. In a way we have seen a similar process go on in the arts community where controversy over a handful of National Endowment for

the Arts (NEA) grants has been whipped up to both force two NEA directors from office as well as to reduce federal support for the NEA and local arts programs which the NEA assists.

We're beginning to see that now in public broadcasting. Public radio's observers on the scene reported that the proposal to rescind funds from public broadcasting's already appropriated 1995 federal support was the most controversial element of the entire omnibus bill in which the rescission was attached. Couched as budget responsibility in the face of stringent pressure on the federal budget, the rescission was actually an attempt to continue the politicization of the environment in which public radio operates.

Eventually, I suppose, the hope on the part of public radio's critics is that we would be weakened by the endless defen-

sive efforts required by their guerrilla war, hobbled by the actual reduction in federal support, and simply—for enough members of congress—become so troublesome a problem that a proposal to shut down public broadcasting, just to avoid the argument, would emerge. Certainly, it isn't too many years since serious proposals—advanced all during the 1980's—to entirely eliminate public broadcasting's federal support were advocated by the nation's president.

While it is true that eliminating federal support doesn't necessarily entirely shut down the system, it certainly tends in that direction. Large urban centers probably have sufficient private potential resources to survive, although the potential programming changes involved would be painful. However, in some areas of the nation communities are simply too small to provide public broadcasting entirely from local resources. You live in one of them.

We shouldn't entirely discount the possibility that shutting down the public broadcasting system has been considered in some quarters. The frequencies on which we operate were largely defined under federal law as being unavailable for use for commercial purposes. But there is no technical reason they couldn't be. On those rare occasions when a public station operating on a commercial frequency has been sold, the price which commercial interests will pay for a channel which can be used for profit runs into millions of dollars. If the argument for public broadcasting were undercut, and these frequencies couldn't remain in useful operation for lack of operating funding, and if these frequencies were then authorized for commercial use, advocates of commercial broadcasting could realize huge amounts of capital by buying and selling something that they don't even really own. The American people own these frequencies—and public broadcasting's commercial-free services are one of the few, and most demonstrable, remaining benefits they derive after the deregulated communications marketplace has abandoned all semblance of public service expectations on the part of commercial media.

A second reason why public broadcasting has been forward funded is because of the nature of program development. It often takes years to launch a new program or series and the ability to determine budget

CONTINUED ON PAGE 31



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SPEAKING OF WORDS

Wen Smith

Murder on the Disoriented Express

Not long ago I bought a recliner; you know, one of those easy chairs that sort of collapse back into what amounts to a bed. I got it for watching television, or anything else I can do while so inclined.

One night my wife and I had invested about an hour and a half in a rerun of *Murder on the Orient Express*. It had been years since we'd seen the movie. Two-thirds of the way into the plot, my wife said, "Do you remember who did it?"

"Nobody did it," I said. "Somebody done it. It's always that way in Agatha Christie stories. That's why they call them 'who-done-its.'"

"Done it or did it," she said, "I can't recall who it was."

"I've forgotten," I admitted. "We'll have to figure it out."

By then detective Hercule Poirot had added most of the passengers to his list of suspects, and the plot had thickened like Superglue on a thumb.

"Who done it will be obvious before long," I said. "We just have to remember the clues and think along with Poirot."

"There are too many suspects," my wife said. "I'm disorientated."

"You mean you're disoriented," I said. "Disorientated puts the wrong ending on the word."

"Don't be argumentative," she said.

"Argumentive," I said. "You did it again. Another wrong ending."

"Have it your way," she said. "I suppose the mystery will clear up before long."

Just then one of the characters sneaked into another's compartment on the train. It was easy to see he was up to no good and Poirot would soon add him to the list. That was the last I saw of the movie. I had reclined into dozing position and tuned up my schnoz."

"Stop snoring," my wife said as she poked my shoulder.

"What's up?" I said.

"It was a great ending," she said. "How about some icecream?"

"I missed the ending?" I said.

"You always miss the endings," she said. "Why don't you sit up straight?"

"I didn't buy this recliner so I could sit up straight," I said.

"You bought it so you could miss the endings of plots. You do it every night," she said. "You never know how anything comes out."

"Endings are predictable," I said. "If you know the beginning and the middle, you know how it's going to come out."

"How did this one come out?"

"I'll never tell," she said. "Sit up and watch your own endings."

"If I knew all the clues, I could tell who done it," I said.

"What clues did you miss?"

"I don't know," I said. "I missed them. Did that guy with the monocle and the heart problem swallow his medication?"

"You mean his medicine," she said. "Medication has the wrong ending."

"Okay, medicine," I said. "Did he take it?"

"Yes, but it was no preventative for murder."

"Preventive," I said. "You got the word ending wrong again."

"Don't talk to me about endings," she said. "At least I know the ending of the movie," she said.

"Okay," I said. "So who done it?"

"The butler," she said.

She served the ice-cream and we ate in silence. I didn't believe the butler done it. I couldn't remember seeing a butler on the train. But I didn't push the point. No use risking another murder on the disoriented express.

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

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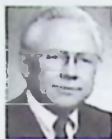
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JEFFERSON OUTLOOK

Russell Sadler

The Generation Thing

Relax Americans! Your unemployment and declining wages are patriotic. Corporate profits were up 20 percent last year and are expected to rise at least another 10 percent this year, according to the Commerce Department. The increase is due largely to reduced labor costs. But employees will be lucky if raises average 4 percent this year, according to a group of Washington, D.C. compensation consultants who take an annual survey of corporate compensation practices.

The consultants are a bit surprised by their findings. Official unemployment has dropped from 6.8 percent to 6.1 percent in the last 12 months. This is usually an indication labor markets are tightening and employers need to pay more to attract and hold employees. This is not happening, according to the consultants. These experts say there are several reasons employers have tightened their wallets despite their profits:

Employee compensation, say these consultants, is no longer tied to the cost of living. "The feeling among many of the customers we deal with is that they've got to eliminate the entitlement mentality," said Donald Lowman, a principal with the Washington office of Towers Perrin Co.

"As far as the companies can see, it's still a buyers market for labor, said Joseph Kilmartin of the Wyatt Group. "What employers are saying, in effect, is that their people should be happy to have their jobs."

How can employers get away with that arrogant attitude? It is an employers' market. Nationally, the baby boomers who are now 30 and 40 something and the so-called

Generation X who are 20 something are flooding the labor market increasing competition for jobs and driving down wages. Blue collar industrial jobs, once the basis of middle class life, are routinely shipped overseas to cheaper labor. In Oregon, the end of the old growth economy has dramatically reduced the number of jobs and the wages paid in the once-dominant wood products industry. The continuing influx of immigrants over the last 15 years—largely professionals and until recently largely from California—creates a labor surplus that depresses wages and creates an employers market. A recent in-migration study conducted by the State Employment Department shows the average new-comer to Oregon takes a \$5,000-a-year pay cut to come here.

There is growing evidence that people are not

happy with their jobs and that the national employment statistics give an inaccurate picture of the deteriorating labor market for once-middle class employees. A recent report from The Economic Policy Institute (EPI)—one of those Washington, D.C. "think tanks"—confirms what more independent research like Katherine S. Newman's pioneering book *Falling From Grace* has suggested for more than a decade. Most Americans are working longer hours at more than one job for less wages and fewer benefits struggling to maintain their standard of living.

The EPI report says only the top 20 percent of American employees made wage gains and only one class of employees has avoided falling real wages—women with advanced degrees. They are protected by government affirmative action programs. Who

“
RONALD REAGAN AND TEDDY
KENNEDY'S GENERATION
CONTINUES TO LOOT THE
CORPORATE STORE AND
SADDLE THE NEXT
GENERATION WITH
SUFFOCATING DEBT—PUBLIC
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GENERATION FROM THE
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lost wages? Losers include young people, blue collar workers, low-wage women, people without a college degree and 80 percent of male employees.

Some employees are fighting back by holding more than one job. According to the EPI report 6 percent of all American employees hold more than one job. That is 7.3 million people. The number of people holding more than one job grew faster during the "recovery" of the 1990's than it did during the recession of the 1980's. This is evidence the problem of deteriorating wages is growing, not declining, despite the current economic growth.

So where do 20 percent profits go these days? They go to management compensation, which has become more lavish and ostentatious as employee compensation and fringe benefits have declined, according to an August *Wall Street Journal* report. Much of the profits also go to pay off the junk bond debt so many corporations got saddled with during the 1980's buyout binge. And many stockholders, still starry-eyed by the unprecedented returns of the go-go 80's, continue to demand above average returns.

Most of the nation's stock is owned by pension funds. The people retired and retiring demand these higher returns to protect their standard of living at the expense of employees doing the real work today.

Marx got it wrong. It's not a class thing. It's a generation thing. Ronald Reagan and Teddy Kennedy's generation continues to loot the corporate store and saddle the next generation with suffocating debt—public and private—in a desperate attempt to insulate their generation from the changes wrought by the world economy.

Oregonian workers cannot look to their Legislature for much relief from these oppressive trends. The State Employment Department's 1993 in-migration study shows nearly half the newcomers to the state identify themselves as professionals or managers. Many of these newcomers are voting for lawmakers that reflect their class and generational prejudices. A few of those Washington compensation consultants are worried about these trends. They fear a backlash. "Employees are not blind," says the Wyatt Group's Kilmartin, "and they are not stupid." ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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One World

Sharing Our Common Culture

Globally, these are exciting times, as dissolving borders and societal shifts begin to create an integrated world culture. These unprecedented events also shed light on traditional cultures once hidden. Ancient performing arts are being revealed in their mystery and beauty, their endless diversity and breathtaking creativity. Somehow, universality also emerges: a deep commonality evident in all music, myths and rituals. Through culture it can be most clearly seen: there's truly only one world.

For the second straight year, the *One World* performance series will celebrate this unifying vision. Sponsored by the Southern Oregon State College Program Board and Jefferson Public Radio, *One World* will bring an astonishing array of ethnic and traditional performing arts to Ashland, between November and April. The performances will cross all bounds of music and theater; they'll draw from the traditions and legends of such disparate cultures as Native Alaskan, medieval English, traditional African, Tuvan and Tibetan, and even modern Canadian. If the amazing diversity of these concerts shares one element, it's the intent of expression of life itself, rather than just of providing diversion from it. These are performances from places of spirit where music isn't just an alternative to television, or a career that promises escape from working in chain stores.

Leading off this year's series will be Naa Kahidi Theater, a group of six native Tlingit and Aleut Alaskans. Using a mix of theater and storytelling



THESE ARE
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PLACES OF SPIRIT WHERE
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ALTERNATIVE TO
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ESCAPE FROM WORKING
IN CHAIN STORES

BY
Eric Alan

PHOTO
Huun-Huur-Tu: Throat Singers
of Tuva

which includes exquisite masks, carvings and costumes, Naa Kahidi relate the vital legends of the Tlingit and Tsimshian people from the southeastern Alaska rainforests, and the Yup'ik people from the Alaskan coast. These cultures were long centered by their oral traditions; and though they're a part of the Native American heritage, their rich message and tradition is often given scant notice. The piece which Naa Kahidi will present, *Fires on the Water*, speaks through legend (in both English and Tlingit) to the timeless issues of creation, respect, and even revenge. Two varied performances will be presented: on Friday, November 11th, a family-oriented performance; and on Saturday, November 12th, a performance intended more for adult audiences.

(The latter show contains material of difficult themes deemed unsuitable for children under twelve.) Each offers a completely unique chance to explore the ancient cultures of the Northwest in a way that retains modern meaning.

The second *One World* performance will be Huun-Huur-Tu, the Throat Singers of Tuva, returning for an encore of their riveting performance last year. Throat singing, also known as "khoomei," is an ancient method of singing that seems to defy all logic and possibility: each voice produces two or even three notes simultaneously, blending into an eerie and entrancing chordal sound that can range from bass rumbles to flute-like melodies. This strangely thrilling method of singing isn't as somber as it may sound — the translation of the group's name is even "Layers of Light." (Women, however,

were long forbidden to learn the singing technique because of a belief that it would interfere with fertility.) Huun-Huur-Tu hail from a Siberian corner called Tuva, where the four men in the group are expert horsemen and goat herders by trade. Music is changing the group's lives in non-traditional ways, though: their debut album *60 Horses In My Herd*, has been released on Shanachie Records; and the band has also had the opportunity to work with Ry Cooder on a film score, among other diverse credits. They'll be appearing on Friday, February 3, and as they were an overwhelming favorite in last year's series, early ticket purchase is advised.

Following Huun-Huur-Tu will be a vocal group of completely different timbre: Anonymous 4, an ethereal group of four women who give uncommonly pure and beautiful treatment to medieval chant and polyphony. They'll give a performance entitled *An English Ladymass*, which collects music from the 13th and 14th centuries into a mass honoring the Virgin Mary. Their recorded version of the same was one of the great surprises of classical music in recent years, in terms of (so to speak) mass popularity: it reached high in the Billboard Classical Top Ten and remained there for months, as did their follow-up album, *On Yoolis Night*. Like most all the musicians in this series, they perform music beyond entertainment. As Anonymous 4 singer Johanna Rose explained in an interview: "This music was part of a liturgical performance, and the people who listened incorporated the music into their lives. This was meditative for them." Since no recordings of the original music exist, and since the ancient notes regarding its performance are given in such obscure terms as "you should not beat your throat together," it's impossible to say how the current treatment differs from the medieval one. Even the original authors of the music are anonymous, a fact from which the group's name originates. The resulting music's angelic stylings, though, are anything but anonymous, as all who come to listen on Thursday, February 16th will discover.

Next will be a return to more chordal singing: the Gyuto Tantric Choir of Tibetan Monks will bring their 15th-century techniques into modern Ashland. With many parallels to Huun-Huur-Tu, the monks turn polyphonic chants into music of mesmerizing, transcendent beauty. Their first American appearance was six years ago, arranged by Grateful Dead drummer Mickey Hart. Since then, they've appeared with Kitaro, Philip Glass and others; but their performances in this country remain rare, and the opportunity to see them in such a small and acoustically pure setting as the Southern Oregon State College Recital Hall is particularly unusual. They'll appear for one night, on Friday, March 31st.

On April 2nd, the series will take yet another adventurous turn, with the Drummers of Burundi, and an opening act from Senegal, Drums Of Fire. The Drummers of Burundi have been a central element of Peter Gabriel's internationally famous WOMAD (World Of Music, Arts and Dance) tour; they record for Gabriel's Real World record label as well. Consisting of fifteen master drummers in the sacred Burundi tradition, the drummers combine dizzying rhythms and leaping dance maneuvers into a music which is one of the highest energy celebrations on earth. With their huge wooden drums,

carved from tree trunks and carried into performance on their heads (while being played), these drummers induce a frenetic trance that is unforgettable, as any attendees of the WOMAD concerts will attest. In Burundi, the drums have been sacred objects for centuries, and were formerly used only for important events. Graceful, athletic, intense, and joyous, these musicians (and farmers) are sure to be a highlight of the series. Adding to the evening will be Drums Of Fire, a drum ensemble from Senegal, led by master drummer Mor Thaim.

The series will conclude on April 29th with a performance by the Dynamo Theater, a Canadian physical theater troupe. Their wordless performance mixes acrobatics, dance, gymnastics and even mime into a daring, dangerous, and thoroughly compelling tale of the difficulties of adolescence, called "The Challenge." Four characters act out a tale through movement, on a set which is simple yet massive. It reaches deep into the heart of growing up, for any-



Naa Kahidi opens the 1994-95 *One World* season with *Fires on the Water*.

one who is now or ever has been through the fire of adolescence, and survived the challenge. "The Challenge" has been a critical hit at an international level. "The most successful method of telling a story without using words ever seen by this critic," said the *Irish Times* in Dublin. Added *Der Bunt* in Switzerland: "A must see! Fascinating, thrilling staggering!" "Undeniable power and intensity," the *Belfast Telegraph* concluded.

All performances except one will be in the beautiful and acoustically excellent SOSC Recital Hall, with reserved seating. (The exception will be the Dynamo Theater's performance, which will be held in McNeal Pavilion because of the troupe's large set. Seating there will be on a general admission basis.) Tickets for Naa Kahidi are now on sale. Tickets for all other performances go on sale November 16th. All tickets are available at SOSC Raider Aid, Cripple Creek Music in Ashland, or by phone at (503)-552-6461.



Remembering Camp White

50 Years Later

In 1942, 40,000 U.S. military trainees descended on the Rogue Valley to prepare for the historic campaign to end the wars in Europe and the Pacific. For Medford, and the other small towns of the Valley, the establishment of the Camp White training facility marked one of the defining moments of the area's development. Few of the Valley's residents were unaffected by the construction and operation of this vast complex. And, for many young recruits from around the country, this was a first journey to the American West. What follows are two accounts of the Camp White experience: one from the perspective of a young Lieutenant from Fort Benning, Georgia, and the other from State Senator Lenn Hannon, then a five-year-old boy growing up in the Rogue Valley. This year marks the 50th Anniversary Commemoration of Camp White by the U.S. Defense Department.

Then and Now

by Lenn Hannon

For most people my age, World War II was somehow always a part of our lives. For those of us who lived and grew up in the Rogue Valley during the 1940s and 1950s, it was in many ways one of the most significant events ever to occur.

Our community, like so many others nationwide, became the site of a military training facility. Beginning in 1940 and continuing for many



Chris Hald

CAMP WHITE COVERED ABOUT 77 SQUARE MILES, AN AREA LARGE ENOUGH TO FIT 16 CITIES THE SIZE MEDFORD WAS IN 1941. WHEN IT WAS FULLY OPERATIONAL, WAS THE SECOND LARGEST CITY IN OREGON.

BY

Lenn Hannon &
Dr. Chris Hald

PHOTOS COURTESY OF
Southern Oregon
Historical Society

months, the Medford Chamber of Commerce, under then President Glenn L. Jackson, together with area politicians and civic leaders, worked to persuade the United States Army to locate a camp in the area. The Agate Desert, most of which is now the community of White City, was the site selected. Five days after the attack on Pearl Harbor, December 12, 1941, the camp's construction was confirmed.

Camp White's impact on the valley is hard to imagine now. It covered about seventy-seven square miles, an area large enough to fit sixteen cities the size Medford was in 1941. Camp White, when it was fully operational, was actually the second largest city in Oregon. Camp White seemed to take over the whole area and effect everyone's life.

Like so many area residents, Camp White holds special meaning in my life. I was about five years old when I first saw some of the camp's buildings and the aftereffects of their many uses during the war. I have never forgotten those sights nor going there in what must have been 1948 with my dad, for whom I was named. Like other residents, I watched as old barracks were torn down to be recycled for community uses.

My father, a Nazarene minister, had to build houses to help support our family.

The brick foundation around the chimney of our house was built with Camp White bricks. The lumber used to build the house and the windows from which we looked out all came from various camp buildings. That house my father built still stands today in Ashland, a remembrance of my fam-



Lenn Hannon

ily and my early years, and a tribute to all the men and women who were part of the Camp White experience.

In that sense, Camp White and World War II continue to be part of our lives today. Just as my home was tied so closely to those war years, so are many other buildings in the area. Some of those buildings were moved piece by piece, some in their entirety, from Camp White to other places throughout the county. During the years, these recycled buildings have provided shelter for families, businesses, schools, and churches--continuing to contribute to meeting the needs of our communities.

Lenn Hannon is State Senator for Oregon's 26th District.

On Assignment

by Dr. Chris Hald

Commanding general Major General Charles H. Gerhardt addressing the officers and enlisted men of Camp White's Fir Tree Division

In July of 1942, the sounds of Camp White were generated by the buzzing of saws and the pounding of hammers. The camp had several more weeks of construction before it would be completed and officially accepted by the Department of Army, but, for sure, we were already occupying it. The blare of bugles and music of military bands were still to come.

The enlisted cadre from Custer's 7th Cavalry Regiment of Fort Bliss, Texas, was there. Major General Charles H. Gerhardt, USA, former captain of the football team at West Point and a former seven goal polo player--plus his stable of seven horses and very shiny cavalry boots--was there. General Gerhardt, in true cavalry style, made a daily ride about the Division area on one of his horses to visit the Regimental areas and to observe what was going on.

General Gerhardt ordered that the Divisional march be *Gary Owen* which was General Custer's Regimental march when he commanded the 7th Cavalry Regiment. The enlisted cadre, that provided the senior sergeants, arrived in June of 1942 and was assigned to each company throughout the new, still to be formally recognized, 91st Infantry Division. The Regimental commanders and other senior colonels were all regular army. The majors and captains were mostly reserve officers, and in the early days of World War II, there was a definite line between the regulars and the reserves.

The tranquility of these senior officers was abruptly disturbed by the arrival of some two hundred "Ninety-Day Wonder" fresh second lieutenants from the Infantry Officer Candidate School at Fort Benning, Georgia, of which I was one. Other ninety-day wonder "shave-tails" came from Fort Sill, Oklahoma, to fill the ranks of the junior officers needed for the artillery. In addition, there were doctors, fresh out of medical school, engineers and signal men from their own officer candidate schools, all showing up at the oasis in the Agate Desert (full of grasshoppers, rabbits, and snakes) in the scorching mid-July of 1942.

I crossed the country to Oregon on a train, coach class. I transferred at Portland for Eugene then had to ride a bus on old Highway 99 to Medford. The wartime speed limit was 35 mph over the entire nation because of the gasoline and tire shortage. Some of us who traveled together decided we would enjoy our last day of freedom, so it was decided we would get rooms at the Jackson Hotel, now long gone and replaced by a parking lot.

The next morning, feeling flushed with money

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Medford Mail Tribune ad, circa 1942

CONTINUED ON PAGE 35

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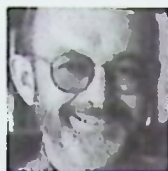
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NATURE NOTES

Frank Lang

Hawks

There are three common types of hawks: buteos with broad wings and wide rounded tails; falcons, with sharp slender wings and long tails; and accipiters with short round wings and longish tails. Each set-up allows for the lifestyle of each type of hawk.

Buteos tend to soar and wheel in the open sky. Falcons are power flyers. Accipiters flap, then glide, and can terrorize a feeding station. I recall a falcon incident at Tule Lake. Looking out across a field, a ring-necked pheasant suddenly rose from the field's stubble and twice as suddenly the pheasant exploded in a cloud of feathers.

The pheasant was prairie falcon prey. The falcon dropped from high above at great speed to smash, talons first, into the pheasant.

I recall a trip to Portland I took over one Christmas break. The trip is fairly interesting, with varied scenes and landscapes, until Eugene. Then you reach the longest highway tangent in Oregon. That's engineering talk for straight stretch. Some 34 miles without a bend to left or right and very little up or down. The lovely pastoral scene soon becomes common place, to many, even boring. But not to me.

In late fall and winter the Interstate is lined with hawks. It seems like every other fence post has a hawk. As near as I can tell they are red-tails, our most common buteo. I hold boredom at bay by counting hawks and wondering what on earth they are doing there. Good hunting? A place to perch? What?

I asked Stewart Janes, the Southern Oregon State College Biology Department's science educator and hawk expert, if he had any ideas. He did! He and Pete Bloom of the National Audubon Society have actually researched the question of Willamette Valley hawks and will publish their ideas.

They discovered that immature red-tails differ from adults in flight morphology. Im-

matures have longer wings of smaller area, a longer tail, lower wing loading, and a higher aspect ratio. Wing loading has to do with bird weight to wing area. Aspect ratio is the relationship of wing length to width. All this adds up to flight differences. Immatures are

more efficient flyers. They hunt while flying and don't need high perches. Inefficient mature red-tails seldom hunt while flying and just turn lazy circles in sky to get from one tall perch to another.

The higher the aspect ratio, the lower the perch. Janes and Bloom conclude that all those freeway birds are immature red-tails using median fences as

lower perches. This way the immatures occupy a niche mostly out of the way of the mature red-tails that are around, who prefer grander taller perches.

Dr. Janes tells me that most of the immatures in the southern part of the Willamette Valley are migrants from western Canada and eastern Oregon. Willamette Valley immatures move further south. Mature hawks tend to stay as year-round residents.

There was extra hawk excitement on this trip. One bird came within inches of entering the car through the windshield. I got a glimpse of two, an adult and an immature, squabbling over the remains of a small mammal along the highway shoulder. It looked like the adult was gaining the upper hand.

To stave off I-5 boredom, count hawks, but pay attention to traffic if you are driving, least you turn into a cloud of feathers too.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Viva España!

Until recently, the great music traditions of the Spanish-speaking world have been largely neglected by the musical establishment. The Rogue Valley Symphony Orchestra (RVSO) offers audiences an opportunity to hear some of this wonderfully rich repertoire in their *Viva España* program coming up this month. "It's a very special concert," says Francis Van Ausdal, the RVSO's Executive Director. "Maestro José Guadalupe Flores, from the Filarmonica de Jalisco in Guadalajara, will guest conduct, and he's sent us the scores for two great pieces that are widely performed in Mexico but rarely heard here, *Redes* by Sylvestre Revueltas and *Suite de Lara* by Oliva. Scott Kritzer of Portland will perform as guitar soloist for Rodrigo's *Concierto de Aranjuez* and we'll close with *The Three-Cornered Hat* by Manuel de Falla."

Flores and RVSO Music Director Arthur Shaw got to know each other when Shaw guest conducted in Guadalajara last year. "I chose North American composers like Copland and Gershwin because I thought audiences there might be interested in interpretations by a North American. I think you'll hear something very special at *Viva España* for exactly the same reason in reverse."

There is also a connection in this concert for Van Ausdal, who used to play trumpet with the Filarmonica. "My picture is still up on the wall in the concert hall," he says, "but I left before Maestro Flores became Artistic Director. I'm looking forward to meeting him." In fact, it was there Van Ausdal met his wife, Josefina, then a medical doctor who often attended concerts.

During his distinguished career, Maestro Flores has conducted all of the major orchestras in Mexico. Van Ausdal says The Filarmonica de Jalisco is



MAESTRO JOSÉ
GUADALUPE FLORES,
FROM THE FILARMONICA
DE JALISCO IN
GUADALAJARA, WILL
GUEST CONDUCT, AND
HE'S SENT US THE
SCORES FOR TWO GREAT
PIECES THAT ARE WIDELY
PERFORMED IN MEXICO
BUT RARELY HEARD HERE

FRANCIS VAN AUSDAL

regarded as one of the best, in a country where state subsidies make it possible to have more orchestras and keep ticket prices low. "There's great music everywhere for anyone who wants it," he says.

Although *Suite de Lara* is rarely played here, audiences will recognize much of the music. It's an orchestration by Oliva of songs written by Augustin Lara, known as "the Irving Berlin of Mexico." An immensely popular poet and self-taught composer of popular songs, he wrote more than 400 hits, some of which earned gold records here when they were recorded by singers like Frank Sinatra, Bing Crosby, and the Ames Brothers. Remember *You Belong to My Heart? Be Mine Tonight? Or The Nearness of You?* The Suite is made up of Mexican favorites and closes with the classic *Granada*.

In contrast to the light-hearted Lara suite, *Redes* by Sylvestre Revueltas reveals quite a different aspect of Mexico. Revueltas drew the orchestration from the score he wrote for the classic 1937 Mexican film, *The Wave*, which told the story of an uprising by fishermen in Veracruz similar to the recent peasant rebellion in Chiapas. The film made international cinematic history as one of the earliest "message" films, and was considered noteworthy for its innovative photography, and for the use of real fishermen to portray themselves. The score attracted worldwide acclaim as one of the first filmscores to make a serious contribution to the script. Like Prokofiev's music for *Alexander Nevsky*, it has stood alone ever since. And now, thanks to programs like the RVSO's *Viva España*, Spanish speaking composers can take their place alongside the musical giants of Central and Eastern Europe.

For complete concert information see Artscene, page 28.

BY
Nancy Golden

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QUESTING FEAST

Geraldine Duncann

The Staff of Life

"I rose before dawn and set to bake the loaves that lay arisen by the ash during the night. A bit of a backache plagued me throughout my morning chores. We broke camp and were on our way by 6. It is now quite cold mornings. I set up more bread to rise under the box up front when we stopped mid-day. Backache becoming much worse and I told Bert I would have to ride some of the time now. We made evening camp beside a large lake. We had followed its shore most of the afternoon. I baked the loaves that had been risen in the day, set more to rise for breakfast and after supper was delivered of a son. Bert said he hefted more than a ten-pound weight. The boy is a Californian, born our first day in this new land."

That is an excerpt from the daily journal of my Great Grandmother, who, on her wedding day, left Virginia with her new husband for a new life in a new land.

When Melissa Blankenship made her bread each day, she used a starter, kept alive and active by frequent use. It traveled

in a small, stoneware crock in the center of the flour barrel. That bit of bubbling dough, with its pungent sour aroma, kept Melissa and her husband in bread, biscuits and hot cakes all along the Oregon/California trail and Walker Pass. It continued through years of successful ranching in the San Joaquin Valley, supplying the staff of life to a large family, cowboys, ranch hands and guests. Someone in the family has managed to keep a start of it going from that day to this. I still use Melissa's starter at home for the breads and baked goods I make for my family, and I use it to bake the breads at my bakery. ✻

Geraldine Duncann is an artist and food and travel writer. She is currently the owner of Goodfellows of Ashland, a bakery featuring Old World breads and pastries. *Questing Feast* with Geraldine Duncann can be heard every weekday evening just before *All Things Considered* on JPR's Classics & News Service.

BASIC RANCH HOUSE BREAD

Into a large bowl put:

2 cups of starter
2 cups of flour
2 cups of water

Stir well and let stand in a warm but not hot place until spongie and bubbling. The length of time varies with the weather. When sponge is ready, replenish your starter crock with 2 cups of the sponge. Refrigerate until next use.

To the sponge left in the bowl, add as much flour as is needed to make a firm yet kneadable dough. Depending on the weather, humidity and brand of flour this will take between 3 and 5 cups. Add it slowly, working in each addition as you go. When ready, turn the dough out onto a floured surface and knead exceedingly well. Remember,

more bread is ruined from insufficient kneading than any other cause. The dough should be smooth and elastic.

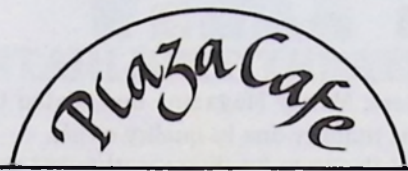
When bread is well kneaded put into a lightly oiled bowl and cover with a clean cloth. Leave in a warm place until it is at least double in bulk. Punch down with your fist, turn it over and leave again until double in bulk.

When ready, form into two round loaves, set each on a lightly oiled baking sheet, make 3 or 4 diagonal slashes in the top with a sharp knife and leave again until double in size.

Preheat oven to 350°. When loaves are ready place in the oven and bake for about 45 minutes or until it sounds hollow when tapped. Remove from oven and cool on wire racks.

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ON THE SCENE

David Molpus

Measuring the Realities of the New South

In January of 1990 NPR assigned one of its most seasoned correspondents to the southeastern United States to help bolster its coverage there. From his North Carolina base at WUNC-FM/Chapel Hill, NPR's David Molpus surveys the landscape of this complex and often misunderstood region.

CHAPEL HILL, N.C.—One of my first stories on the Southern beat involved a successful grassroots campaign by white yuppies in Jackson, Mississippi, to recruit whites into the predominantly black public schools. The effort has since become a model for integration in dozens of communities in several states.

Another story about BMW's selection of South Carolina as the site for its first U.S. auto factory highlighted the boom in foreign investment in the South, and the region's shift toward a higher-skilled workforce.

A third story dealt with the influx of retirees and how it has contributed to the South's 40 percent population growth over the past two decades—twice the national growth rate.

All three stories help illustrate a point made by University of North Carolina sociologist John Shelton Reed: "If you care to define the South as a poor, rural region with lousy race relations, that South survives only in geographical shreds and patches, and most Southerners don't live there anymore."

The challenge of reporting about this region is that its image has not caught up with its reality, and its reality remains a mixture of contradictions. For example, North Carolina's "Research Triangle" of Raleigh-Durham-Chapel Hill has become home to giants of the computer, drug, and medical industries. Durham, the town tobacco built, has become "the city of medicine." This year *Fortune Magazine* ranked Raleigh-Durham as the best place in the country for

business; *Money Magazine* designated the area as number one in quality of life.

Yet the state has more outhouses than any other—250,000 buy one count. Education reform has swept across the region for two decades, yet a third of southern students entering college need remedial help when they arrive on campus. The South's economy has consistently outpaced the nation, yet all but two Southern states still have poverty rates above the national average.

While nearly 60 percent of Southerners now live in flourishing metro areas, most rural areas are dying. One analyst describes the region as "a few bright green islands in a huge mudflat."

Southerners elect more blacks to office than any region; after decades of migration north, more blacks than ever are moving back south; the 10 most segregated metropolitan areas of the nation are all outside the South. Yet racial tensions still flare over Confederate flags at the state capital in South Carolina, interracial dating in Alabama, and the future of Mississippi's black universities.

The South is a region peculiarly bound by history, custom, and myth, yet Southerners are forever redefining themselves. What I try to do is find stories that expose the multi-sided faces of the South, and then present the view of change through the lenses of ordinary folk.

I'm also always on the lookout for little idiosyncrasies that can reveal true identity, like the billboard I saw near Greensboro, North Carolina. The sign featured a buxom blond enticing patrons to visit an establishment described as an "exotic gentleman's club and car wash." There, I thought, is the essence of the New South's mixture of religion and modernity; sin and redemption in one stop. The region never ceases to fascinate and surprise me.

David Molpus is NPR's Southeast Correspondent based in Chapel Hill, North Carolina

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— Philadelphia Inquirer

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PROGRAM GUIDE

At a Glance

Specials this month

All Services

Join us on Tuesday night November 8 beginning at 10:00 pm for complete election returns from the region, as well as special updates from the major public radio networks. We will also be broadcasting complete returns Wednesday morning, November 9.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR

Donizetti's rarely performed opera *Linda di Chamounix* will be heard in a production by the Opera Orchestra of New York, Saturday, November 5 at 10:30am.

Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

AfroPop Worldwide looks at the effect of African-American folk religion on the rich culture of American music on *Hoodoo*, Saturday, November 12 at 1:00 pm. And the Hammond B-3 organ takes the spotlight on *BluesStage*, Sunday, November 27th at 2:00pm, as we hear live dates by two legends: Bill Doggett and Booker T.

News & Information Service KSIK / KAGI

Rogue Valley Civic League Forums continue this month. Because of the holidays, only one forum is scheduled in November. Friday, November 11, the League will conduct an election retrospective titled *The Initiative Process and the Changing Faces of Oregon*. The forums air Fridays at noon.

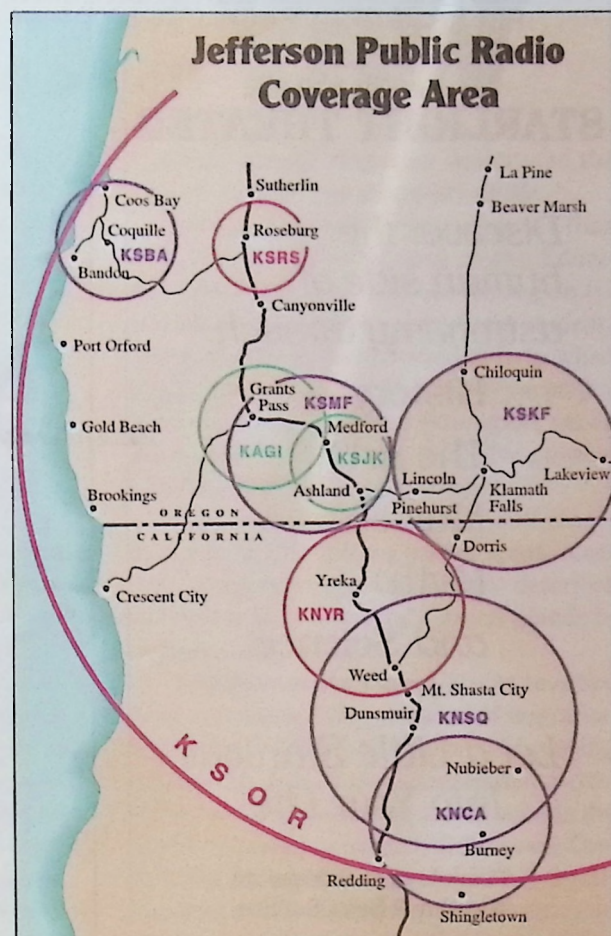
A new interview program, *City Arts of San Francisco*, hosted by poet and novelist Maya Angelou, begins Tuesday, November 8 at 11:00 am. And *Northwest Reports*, the audio of Portland's KPTV's weekly newsmagazine, airs Saturdays at 7:30am, with *Inside Europe* moving to 4:00 pm.

Volunteer Profile: Chris Welton

Chris took over the reigns of *The Blues Show* (Saturdays at 10pm on the *Rhythm and News Service*) early this past summer. He began at Jefferson Public Radio as an operator during our weekday evening programs, and has also worked part-time in commercial radio in the Rogue Valley.

Chris is an SOSOC political science major, and is originally from Loleta, California, a small town near Eureka.

"I play the guitar, and originally thought of the blues as just Eric Clapton," Chris says, "but now I'm really enjoying exploring the roots of his music, and all of the styles and players who have lead up to it."



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Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
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CLASSICS & NEWS

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7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Chekhov: 16 Stories (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Riverwalk (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Joe Frank (Wednesdays)	1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	10:00 Jazz (Mon-Wed)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	6:00 Rhythm Revue	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	8:00 Grateful Dead Hour	8:00 Musical Enchanter
		9:00 The Retro Lounge	Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	12:15 Rogue Valley Civic League Forum (alternate Fridays)	7:30 Northwest Reports	10:00 Sound Money
8:00 BBC Newshour	1:00 Monitor Radio	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	1:30 Pacifica News	9:00 BBC Newshour	2:00 Radio Sensación
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:00 Healing Arts	8:00 BBC World Service
City Arts of San Francisco (Tuesday)	3:00 Marketplace	10:30 Talk of the Town	
Quirks and Quarks (Wednesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:00 BBC Newshour	12:00 The Parents Journal	
Voices in the Family (Friday)	6:00 European Journal	1:00 C-SPAN'S Journal	
12:00 BBC Newsdesk	6:30 Marketplace	2:00 Commonwealth Club of California	
12:30 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:00 Inside Europe	
Pie In The Sky (Tuesday)	8:00 Northwest Journal	3:30 Second Opinions	
51 Percent (Wednesday)	8:30 Pacifica News	4:00 Bridges	
	9:00 BBC Newshour	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (202) 775-8686
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

NORTHWEST JOURNAL
NORTHWEST PUBLIC AFFAIRS NETWORK
Listener line: (206) 626-6771

SADLER'S OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

SECOND THOUGHTS
AMERICAN FORUM
12400 VENTURA BOULEVARD
SUITE 304
STUDIO CITY CA 91604

STAR DATE
RLM 15.308
THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
(415) 471-5285

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottel hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm
On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm-4:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

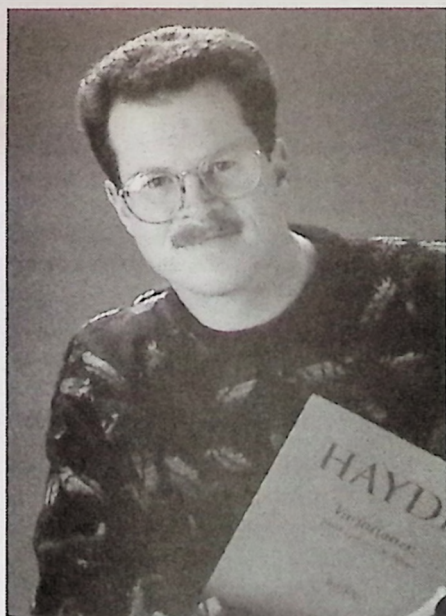
Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Nov 1 T Tchaikovsky: String Quartet no. 1
Nov 2 W Arriaga: Symphony in D
Nov 3 Th Ravel: *Miroirs*
Nov 5 F Prokofiev: Symphony No. 7
Nov 7 M Dvorak: Symphonic Variations
Nov 8 T Faure: Violin Sonata No. 1
Nov 9 W Haydn: Symphony No. 48
Nov 10 Th Elgar: Enigma Variations
Nov 11 F Rachmaninov: Piano Concerto No. 2
Nov 14 M *Copland: *Rodeo*
Nov 15 T Mozart: Piano Quartet No. 1
Nov 16 W Brahms: Variations on a Theme of Haydn
Nov 17 Th Hummel: Trumpet Concerto
Nov 18 F Schubert: Symphony No. 5
Nov 21 M Rodrigo: *Concierto de aranjuez*
Nov 22 T *Britten: Variations on a Theme of Frank Bridge
Nov 23 W Kodaly: Peacock Variations
Nov 24 Th Copland: *Appalachian Spring*
Nov 25 F Holst: *The Planets*
Nov 28 M Vaughan Williams: Variations on a Theme of Thomas Tallis
Nov 29 T Schubert: Piano Sonata in A
Nov 30 W Saint Saens: Violin Concerto No. 3



JPR Music Director and First Concert host Pat Daly

Siskiyou Music Hall

- Nov 1 T Schubert: Piano Trio No. 1
Nov 2 W Shostakovich: Symphony No. 9
Nov 3 Th Saint-Saens: Symphony No. 3, "Organ"
Nov 4 F Beethoven: String Quartet Op. 59 No. 1
Nov 7 M Debussy: *La Mer*
Nov 8 T Elgar: Piano Quartet
Nov 9 W Mozart: Symphony no. 38, "Prague"
Nov 10 Th Beethoven: Violin Concerto
Nov 11 F Strauss: *Tod und Verklarung*
Nov 14 M *Copland: Symphony No. 3
Nov 15 T Part: *Te Deum*
Nov 16 W Mendelssohn: Symphony no. 5
Nov 17 Th Franck: Prelude, Chorale and Fugue
Nov 18 F Barber: Violin Concerto
Nov 21 M Weber: Quintet for Clarinet and Strings
Nov 22 T *Britten: Four Sea Interludes
Nov 23 W Mozart: Piano Concerto No. 23
Nov 24 Th Ives: Symphony No. 3
Nov 25 F Brahms: Piano concerto No. 2
Nov 28 M Ravel: String Quartet
Nov 29 T Beethoven: Piano Sonata, Op. 109
Nov 30 W Nielsen: Symphony No. 5

HIGHLIGHTS

NPR World of Opera

- Nov 5 *Linda di Chamounix*, by Donizetti
Soloists: Valerie Esposito, Giuseppe Sabbatini, Roberto Frontali, Leslie Richards-Pellegrini. Opera orchestra of New York. Eve Queler, conductor
Nov 12 To be announced
Nov 19 To be announced
Nov 26 To be announced

St. Louis Symphony

- Nov 5 Weber: Overture to *Oberon*; Karl Amadeus Hartmann: *Concerto funebre*; Shostakovich: Symphony No. 5 in d minor, Op. 47. Thomas Zehetmair, violin. Eri Klas, conductor.
Nov 12 Beethoven: Overture to *Coriolan*; Piano Concerto No. 1 in C, Op. 15; Rondino in E-flat for Winds; Symphony No. 8 in F, Op. 93. Alicia de Larrocha, piano. Raymond Leppard, conductor.
Nov 19 Debussy: *Jeux*; Bartok: Piano Concerto No. 3; Dvorak: Symphony No. 7 in D Minor, Op. 70. Garrick Ohlsson, piano. David Loebel, conductor.
Nov 26 Vaughan Williams: Five Variants of "Dives and Lazarus"; C.P.E. Bach: Flute Concerto in D Minor; Lowell Liebermann: Flute Concerto; Beethoven: Symphony No. 7 in A, Op. 92. James Galway, flute. Leonard Slatkin, conductor.

St. Paul Sunday Morning

- Nov 6 The Cleveland String Quartet. Quartets by Beethoven, Stephen Paulus, Libby Larsen, Turina, and Brahms.
Nov 13 Bergen Woodwind Quintet.
Nov 20 Jordi Savall and Hesperion XX.
Nov 27 The Beaux Arts Trio. Beethoven: Trio No. 4 in B-flat, Op. 11; David Baker: *Roots II*; Mendelssohn: Trio No. 1 in D Minor, Op. 49.



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THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm Wednesday: Anton Chekhov: 16 Stories

This dramatized survey of Chekhov's tales is produced by Seattle's Globe Repertory Theatre.

9:30pm-10:00pm
Wednesday: Joe Frank: In the Dark
He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk: Live from the Landing
The Jim Cullum Jazz Band returns with six months of classic jazz from San Antonio, Texas.

10:00pm-10:30pm

Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-1:30pm Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.



Stephen Hill is host of *Hearts of Space*

6:00-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Nov 3 Kenny Burrell, Shiel Jordan
- Nov 10 Telluride Jazz Festival '94 Highlights
- Nov 17 Joshua Redman, James Moody, Nicholas Payton, Doc Cheatham
- Nov 24 Claude Williams, Frank Vignola

AfroPop Worldwide

- Nov 5 Afro-Colombia
- Nov 12 Hoodoo: African-American Folk Magic in Popular Music
- Nov 19 World Roots Festival 1994
- Nov 26 African Latin

Marian McPartland's Piano Jazz

- Nov 6 Benny Golson
- Nov 13 Shirley Horn
- Nov 20 Eddie Higgins
- Nov 27 Fred Hersch

BluesStage

- Nov 6 Johnny Copeland, Satan and Adam
- Nov 13 Lavelle White, The Staple Singers
- Nov 20 Charlie Musselwhite, Madcat & Kane
- Nov 27 Bill Doggett, Booker T. & the MGs

Confessin' the Blues

- Nov 6 The Candid Label
- Nov 13 Robert Johnson Covers
- Nov 20 The Takoma Label
- Nov 27 An Hour of Muddy Waters

New Dimensions

- Nov 6 The Body Quantum: Beyond Aging, with Deepak Chopra, M.D.
- Nov 13 The Blessings of Mourning, with Anne Brener
- Nov 20 Earth Community in Ireland: Attendees of the 1994 ITA Conference
- Nov 27 Apprentice to a Mayan Healer, with Rosita Arvigo

Thistle & Shamrock

- Nov 6 Celtica
- Nov 13 Folklore
- Nov 20 Womensong
- Nov 27 The House Song

*Jazz is played
from the heart.
You can even
live by it.
Always love it.*

Satchmo

Louis Armstrong, 1965



Riverwalk

Live from the Landing

Celebrating jazz - America's classical music.

- Great performances
- Lively interviews
- Personal Anecdotes
- Pure entertainment

Featuring The Jim Cullum Jazz Band and guest artists with host David Holt.

Rhythm & News
Fridays at 9pm

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

SUNDAY MORNING

from the
Canadian Broadcasting
Corporation

Sundays at 6am News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.
Monitor Radio

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY
Quirks and Quarks

The CBC's award-winning science program.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices In the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

NOON - 12:30PM

MONDAY-FRIDAY
BBC Newsdesk

The latest international news from the BBC World Service.

ALTERNATE FRIDAYS
12:15pm: Rogue Valley Civic League Forums
Pre-empts BBC Newsdesk and Software/Hardtalk.

12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY
Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY
The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS
Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm
Monitor Radio

The latest national and international news.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour

6:00pm-6:30pm
European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

**8:00pm-8:30pm
Northwest Journal**

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

**8:30pm-9:00pm
Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

**9:00pm-10:00pm
BBC Newshour**

The latest international news from the British Broadcasting Corporation.

**10:00pm-11:00pm
BBC World Service**

SATURDAYS

**6:00am-7:00am
Monitor Radio Weekend**

**7:00am-7:30am
BBC Newsdesk**

**7:30am-8:00am
Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

**8:00am-9:00am
Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

**9:00am-10:00am
BBC Newshour**

**10:00am-10:30am
The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

**10:30am-11:00am
Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)



John C. Dvorak, host of
Software/Hardtalk

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Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

**1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal**

A collection of voices heard on cable TV's public-affairs network.

**2:00pm-3:00pm
Commonwealth Club of California**

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

**3:00pm-3:30pm
Inside Europe**

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

**3:30pm-4:00pm
Second Opinion**

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

**4:00pm-5:00pm
Bridges, with Larry Josephson**

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

**5:00pm-8:00pm
To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

**8:00pm-Midnight
BBC World Service**

News and features from the British Broadcasting Service.

SUNDAYS

**6:00am-9:00am
CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

**9:00-11:00am
BBC Newshour**

**10:00-11:00am
Sound Money**

**11:00am-2:00pm
To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

**2:00pm-8:00pm
Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

**8:00pm-Midnight
BBC World Service**

News and features from the British Broadcasting Service.



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BACK SIDE OF THE BOOM

Tim Harper

The New PC: Parking Correctness

I think I've been marginalized (though I'm not really sure I know exactly what that means). It all started when I broke from one of my own long-standing traditions. I left my predilection for German cars behind, and, in a fit of early 90's patriotic fervor, bought a huge bohonking American truck.

Actually, when I think about it, I've been marginalized all along. Back in the days when I was driving around in little VW bugs and busses everybody else was in big bohonking American cars and trucks. But let's not discuss that ... I might actually have to accept responsibility for my own actions and decisions if we travel any further down that road ... heaven forbid. I don't believe that's in the new vernacular.

Anyway, back to my particular issues and concerns about my mental, emotional and spiritual health as an unempowered being in the drive-through line of life. It's simple ... we are not practicing parking correctness. You see, I've come to realize that, with the insidious proliferation of little automobiles from the land of our dear friends and neighbors in Japan, the retail merchants—and other right wing, middle class, white, male oppressors who handle such conspiracies, (I was just thinking, I really rather prefer the '20's and '30's term: "Bourgeois")—have made parking spaces smaller, the better to fit more unwary consumers into their parking lots, so we can be exploited and coerced into buying lots of their cruelty filled and environment polluting products.

The other consequence of this is the violation of those of us who choose to drive larger American cars and trucks. Though most might agree that as owner/operators

of American cars and trucks we are exploiting the environment, women, African Americans, gays, Latinos, and all other minorities who suffer from the inequities perpetuated by American big business.

But that's another issue.

WHAT I'M TRYING TO FIGURE OUT
IS WHY ALL OF THE FINE
POLITICALLY, ENVIRONMENTALLY
AND SOCIO-ECONOMICALLY
CORRECT PEOPLE IN THEIR LITTLE
EFFICIENT, LOW POLLUTING CARS
CAN'T SEEM TO PARK IN THE
MIDDLE OF THEIR SPACE

moving or making dump runs) we are people, and are diminished and trivialized by the constant pressure of the insufficient parking space. I feel abused, misused and confused. I feel less than and, as I said at the beginning, marginalized—a term I heard for the first time just a few weeks ago; but one which certainly expresses to me those feelings which one must get, if one is placed in a position that defies other, perhaps more radical descriptions of wrongs visited.

Now that I think about it—I guess I kind of like my parking problem—it allows even a middle class white male like me to tell you about my feelings of persecution. Heck, it makes me feel like one of the gang.

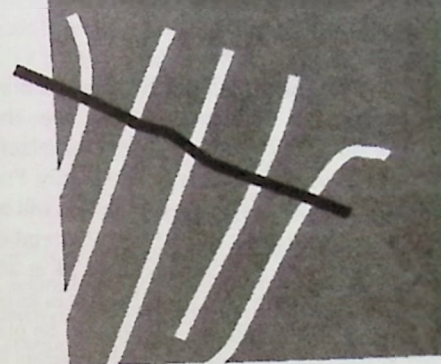
For the first time in the '90's ... I feel like I belong.

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

**Move over
Casey Kasem.**

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ROGUE VALLEY

Theater

◆ *Alice in Panto-Land* will be presented by Oregon Cabaret Theatre. Written by the Cabaret's Jim Giancarlo and Darcy Danielson, the show is a musical comedy for the family. Previews November 22 and 23, performances will be held nightly November 25 through December 31 at 8pm except: 11/29, 12/6, 13, 24 & 25; Sundays at both 1pm and 8pm. Dinner is available (reservations required). Tickets may be purchased at the box office at 1st and Hargadine or by calling. Ashland. (503)488-2902

◆ *The Government Inspector* will be presented by Department of Theatre Arts at Southern Oregon State College. Written by Russian playwright Nikolai Gogol, this production will be directed by guest artist Kirk Boyd, Associate Director of the Oregon Shakespeare Festival. The social satire in this contemporary adaptation by Adrian Mitchell previews November 10 and continues through the 20th. Performances begin at 8pm with a matinee at 2pm on Sunday, November 20. Tickets may be purchased in advance and for a subscription to the new season call the box office. Ashland. (503)552-6348

Music

◆ Maestro Jose Guadalupe Flores comes from Guadalajara, Mexico, to conduct three performances of *Viva España*, music of Spain and Mexico, presented by the Rogue Valley Symphony. Guest artist Scott Kritzer of Portland will play virtuoso guitar in *The Concierto de Aranjuez* by Rodrigo. Flores will also conduct *Redes*, an orchestral suite drawn from classic film music by Revueltas; *Suite de Lara*, and *The Three-Cornered Hat* (Suite No.2) by deFalla. Performances at 8pm November 11 at First Baptist Church, Grants Pass; 8pm November 12 at So. Medford High School, Medford; and at 4pm November 13 at Southern Oregon State College Music Recital Hall, Ashland. All seats reserved, tickets available at the door. For ticket information or a free

brochure, call the Symphony ticket office. (503)488-2521

◆ Saturday Morning Discovery Concerts presented by the Rogue Valley Symphony will begin a new season on November 12 with a program featuring guest conductor Flores and the music of Revueltas, Lara, and deFalla. Meet the musicians at 9:30am. The concert begins at 10:30 at Phoenix/Talent High School in Phoenix. Tickets \$3 for all ages, children under 5 free. Available at the door and at Home at Last Records, Ashland; Britt Festival Box Office, Medford Center; and Brownell's, Grants Pass. (503)552-6354

◆ Southern Oregon State College Department of Music presents the following in the Music Recital Hall:

Recital: SOSC Faculty Keyboard on Saturday, November 5 at 8pm

Guest Recital: Elizabeth Procnorff - Soprano on Tuesday, November 8 at 8pm

Western International Band College on Friday, November 18 at 6pm, Saturday, November 19 all day, and Sunday, November 20 from 8am until 5pm

Senior Recital: Bradley Slate - violin on Monday, November 28 at 8pm

Concert: SOSC Music Department on Wednesday, November 30 at 8pm

All events are subject to change. Call for information. Ashland. (503)552-6101

◆ The Southern Oregon State College Program Board & Jefferson Public Radio present the *One World* series in Ashland. See feature page 8 for details.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Exhibits

◆ Schneider Museum of Art presents Terry Allen and Jo Harvey Allen Exhibition in the Main Gallery, and D.R. Wagner: Living in the Mouth of the World in the Entry Gallery, November 3 through December 16. Opening Reception: November 3 from 7-9pm. Musical Concert by Terry Allen/Performance Art by Jo Harvey Allen in the Southern Oregon State College Music Hall: November 10 at 7pm. Ashland. (503)552-6245

◆ Modern Romance Photography by West Coast artists Scott and Denise Davis will be presented by the Gallery at Stevenson Union at Southern Oregon State College. The show, featuring the recent series "Modern Romance," runs through Thursday, November 10. Gallery hours are Monday through Friday, 8 to 9pm; Saturdays, 9 to 2:30pm. For more information call The Gallery in Ashland. (503)552-6465

◆ Recent Prints by Minnesota Artist Jeff Hirst will be presented by the Gallery at Stevenson Union at Southern Oregon State College, November 14 through December 8. Nationally exhibited, Hirst's work involves mixed media prints and paintings and investigates issues of survival in the aftermath of chaos. Ashland. (503)552-6465

◆ Wiseman Gallery at Rogue Community College will present works by Neil Jussila in acrylic/paper and Bernie Conrad - sculpture through November 11. Beginning November 21 and continuing through December 10 the gallery will present Alan Bloom's plein air works of Table Rock Mountain in oil pastel. Located at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (503)471-3500

◆ Call for Entries: *Celebrate Northwest Women*, an exhibit focused on contemporary artwork of the Northwest. To be exhibited March 1-April 7, 1995. Deadline for entry: Postmarked November 15, 1994. Contact Tommi Drake, Director, Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass 97527 (503)471-3500 ext. 224

◆ Annex Gallery at Rogue Community College

will present works by Jeff Cunningham November 7 through 18; John and Sehu November 28 through December 10. Grants Pass. (503)471-3500

◆ Anne Frank Exhibit will be sponsored and presented by Josephine County Human Rights Alliance through November 10. A display of photos, documents, and artifacts will be included in the display at the Grants Pass Museum of Art in Riverside Park. Admission is free. Subsequent programs related to the exhibit include the following: "Parallels of the Holocaust," a video and panel discussion of current discrimination against homosexuals, at 7pm on 11/4 in Coates Hall-7, RCC campus; Lecture by a Schindler's List survivor, Samuel Soldingen, at 7pm on 11/5, Coates Hall-7; Lecture by Takilma Indian, Agnes Pilgrim, on the holocaust of Native Americans, 7pm on 11/6, Coates Hall-7; Candle light ceremony commemorating Cristal Night, 7pm on 11/9, Grants Pass Art Museum, Riverside Park. More information is available by calling Andy Goldner at (503)846-7775, or Sue Orris at (503)474-2201

◆ Rogue Community College's Firehouse Gallery continues its show entitled *Metaphor*, featuring local artists who have contributed to the support and development of the arts in Josephine County, through November 5. Artists will be invited to exhibit their work, showing a variety of media including oil and watercolor, pastels, sculpture, ceramics, photography, wearable art and more. More information about the Firehouse Gallery opening is available by calling director, Tommi Drake at (503)471-3500, Ext. 224, or (503)471-3525

ILLINOIS VALLEY

Music

◆ Laser Mozart, a classic laser light show in a tribute to Mozart, will be presented by The Dome School and Illinois Valley High School Drama Club. The show will be presented at Illinois Valley High School, 625 E. River Street, Cave Junction on Saturday, November 5. Doors will open at 7pm and the show starts at 8pm. (503)592-3911

COAST

Theater

◆ *On Golden Pond* by Ernest Thompson, produced in cooperation with Dramatist Play Service, will be presented by Little Theatre on the Bay November 11, 12, 13, 17, 18, 19, 20, 25, 26, and 27th at 8pm except Sundays; November 20 and 27th at 2pm. Contact the box office for ticket information: PO Box 404, North Bend. (503)756-4336

Other Events

◆ Whale Watching season in Bandon. For information contact Bandon Chamber. (503)347-9616

◆ Coos County Historical Society will present Quilts of the Past and Quilter's Harvest '94 through November 18 at Coos County Historical Museum. (503)756-6320

UMPQUA VALLEY

Music

◆ Claudia Schmidt mixes song, poetry and prose in her performance presented by Roseburg Folklore Society on Wednesday, November 16 at 7:30pm. Roseburg. (503)673-9759

N. CALIFORNIA

Theater

◆ *What Happened!* by Peter Buckley will be presented by the Yreka, At Last! Series on Saturday, November 19 at 7:30pm. at Yreka Community Theater, 810 N. Oregon St. Buckley combines baseball, history, religion, politics, babies, and Bosnia into this theater piece. Tickets are \$7 General, \$6 Sr./Student. Yreka. (916)842-2355

◆ *Twelfth Night* will be presented by San Francisco Shakespeare Festival and Shasta College Fine Arts Division on November 3 at 2pm and 7:30pm on the Theatre stage at Shasta College. Shakespeare's romantic adventure will be followed after the final curtain by an informal discussion by the cast and a special Actors' Workshop will follow the afternoon performance. Co-sponsored by the College Language Arts Division. Tickets: Evening: \$5 General, \$3 Sr./Students/Children. Afternoon: All Seats \$2. Redding. (916)225-4807

Music

◆ Shasta College Fine Arts Division presents Fine Arts Events - Fall, 1994:

Shasta Symphony Orchestra Children's Concert - Richard Allen Fiske conducts Carnival of the Animals and other selections on November 13 at 3:15pm.

Shasta Community Concert Band - Dr. Larry Grandy conducts the 80-member Band in a program of familiar marches, Broadway show tunes and light classical favorites on November 17 & 18 at 7:30pm.

Shasta College Bands and Choirs Concert - Five Centuries of Beautiful Music will be performed by four different student groups. Directed by Judith Knowles and Dr. Larry Grandy on November 30 at 7:30pm.

All Events are in the Shasta College Theatre.

Tickets available at the College Theatre Box Office one hour prior to each performance. Redding. (916)225-4807

◆ Bill Schustik - American Troubadour will be presented by Mt. Shasta Community Concert Association on Monday, November 21 at 8pm at College of the Siskiyou Theatre. Mr. Schustik performs with a baritone voice and presents a musical journey, accompanying himself on guitar, banjo, harmonica, concertina and dulcimer in an evening for the holidays. Weed. (916)938-5333

◆ Vocal Jazz and Pop Ensemble will be presented by College of the Siskiyou on Friday, November 18 at 8pm in the college Theatre. Weed. (916)938-5333

◆ Women's Philharmonic of San Francisco will be presented by College of the Siskiyou Performing Arts Series on Sunday, November 20 at 3pm in the college Theatre. Under the baton of Music Director JoAnn Falletta, the orchestra performs a wide range of material from historical works to commissioned premiers. College of the Siskiyou, 800 College Avenue, Weed. (916)938-5333

Exhibits

◆ 45th Annual College Faculty Exhibition will be presented by Shasta College Fine Arts in the Gallery on campus in the Art Building November 15 through December 15. A wide variety of work in various media by the Art Department staff is included. Redding. (916)225-4807



Classical guitarist Scott Kritzer will perform with the Rogue Valley Symphony.

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John Baxter

Warped But Still Playable

Walk into my house, you never know what you'll hear. One day it might be Mozart. The next: Toumani Diabate, Einsturzende Neubauten or Patsy Cline. When my ears aren't glued to Jefferson Public Radio, of course. A friend who dropped by one day said, "You know, your house sounds like Cost Plus."

I'm a hopeless eclectic. Maybe it's because my father used to lull me to sleep with a record of Segovia playing the Villa Lobos guitar etudes and wake me up in the morning with mariachi music—really *bad* mariachi music. Or perhaps it's because I spent a period of time crucial to my emotional development running a Country & Western disco at the Elks Club in Laramie, Wyoming. Whatever the reason, I'm warped for life.

So when the *Jefferson Monthly's* esteemed editor agreed to my reviewing not one but three new releases in this space, but insisted there be a common thread, the best I could come up with was this: these three discs all made extended stays in my CD player this summer—which is to say they all contain compelling music.

A recent trend in the music business is the all-star anthology tribute. Pioneered by hip impresario Hal Wilner in his tributes to Kurt Weill and Thelonius Monk, the idea is to assemble an eclectic roster of all-stars, each of whom is turned loose on a specific song. The concept gained steam in the past year with tributes to Percy Mayfield, Curtis Mayfield, and Otis Blackwell, among others. The latest—and perhaps the best—anthology elbowing for bin space *Adios Amigo: A Tribute to Arthur Alexander*, comes from producers and rock mavens Jon and Sally Tiven.

Arthur Alexander was an African-American pop songwriter whose tunes have been covered by a who's who of pop: The Beatles ("Anna" was on their first album, and was rumored to be one of John Lennon's favorites), The Rolling Stones, Bob Dylan, Ike and Tina Turner, Ry Cooder, and countless others. On this release the Tivens assemble their own stable of pop stars, heavy on Brit rockers—

**Adios Amigo: A Tribute to
Arthur Alexander**
RAZOR & TIE RT 2814

Songs from "Chippy"
HOLLYWOOD HR-61609-2

**Gary Peacock and
Ralph Towner: Oracle**
ECM 1490 78818-21490

Elvis Costello, Nick Lowe, Graham Parker, and Robert Plant all contribute tracks—but including as well an eclectic mix of other artists: Roger McGuinn (Byrds), Corey Glover (Living Colour), the raw-voiced Italian superstar Zucchero, John Prine, and even Veronica from the Ronettes (in a duet with The Rascals's Felix Cavaliere).

To make sense of all this the Tivens take a tight-fisted house band approach to the project, backing each song with an economical but deeply soulful Muscle Shoals rhythm section that has always been at the heart of Alexander's style. It's a brilliant way to tie together such a diverse group of artists. From McGuinn's expansive cover of "Anna" to Robert Plant's twangy ballad version of "If It's Really Got To Be This Way," to Glover's strained "Johnny Heartbreak" (originally a hit for Otis Redding), this CD pays loving homage to one of the underrated geniuses of American pop, and to pop music's enduring pleasures.

Back in the Great Depression, a prostitute who travelled the Texas Panhandle kept her thoughts in diaries she called "Parcels from Heaven" and "Bundles from Hell." Although her identity remains a mystery and she is known only as "Chippy", the diaries form the basis of a new musical theater piece by Jo Harvey Allen and Terry Allen titled, naturally, "Chippy," which was commissioned for this year's American Musical Theater Festival. The show's music comes from a gang of Lubbock, Texas area musicians like Joe Ely, Butch Hancock and Robert Earl Keen.

A curious combination of Brecht and Bob Wills, of Texas roadhouse country swing and

edgy cabaret song, *Songs from "Chippy"* captures the loneliness and desperate beauty of the West's empty spaces like no other music I've heard. Much of the music's weight rests on Joe Ely's shoulders, and he provides some wonderful songs, with titles like "Fate With a Capital F," "Whiskey and Women and Money To Burn," and "Cold Black Hammer," the last a dark, industrial-country ballad—Kurt Weill visits the oilpatch. And Jo Carol Pierce's wry "I Blame God," sung in her pained, reckless intonation, is a transcendent masterpiece of humor in the face of adversity.

Even if Country & Western is not your usual, uh, bottle of beer, you owe it to yourself to experience *Songs from "Chippy,"* a unique, raw masterpiece of American music.

In stark contrast to *Chippy* and *Adios Amigo*—both in genre and mood—is *Oracle*, a new release of elegant duets by bassist Gary Peacock and Ralph Towner, the renowned guitarist with the group Oregon. Peacock, whose credentials include stints with Keith Jarrett, Miles Davis, and Gil Evans, brings a sublime lyricism to his playing, spending a lot of time in the bass's upper register. Towner plays with wit, grace, and often a touch of sadness. The two musicians are well matched.

So well matched, in fact, that even though Peacock provides most of the compositions, at first listening they sound like Towner's. The two lilting waltzes "Gaya" and "Empty Carousel," both by Peacock, could easily fit on any of Towner's solo releases. On both, Peacock plays sensitive counterpoint to Towner's guitar, running intricate solo lines in the bass's middle and upper registers, almost as if Peacock had a guitar duet in mind when he composed them. Towner offers only two pieces of his own: "Hat and Cane," a wry mid-tempo swinger, and the gently beautiful pastorella "Tramonto." This CD often gets player time in my house at the end of a long work day, its intelligence and sweetness a powerful antidote to the relentless noise of our world.

And that's the nice thing about being an eclectic (the PC term, I believe, is "choice challenged"): I'm able to experience all kinds of music for all my various moods. So sample these three CDs, choose what you like, lose what you don't. Eclecticism is guilt-free. ■

John Baxter is Jefferson Public Radio's Program Director. The discs he reviewed can be mail-ordered by calling the Public Radio Music Source at 1-800-75-MUSIC (part of your purchase price benefits JPR).

TUNED IN

Continued from page 3

levels in advance is critical. The September rescission not only breached an incredibly important philosophical principle, it has real life consequences for programming and budgets because the programming to be supported by those funds had already been committed.

This summer Congress originally talked about rescinding \$20 million from the 1995 appropriation of \$293 million. The eventual rescission was \$7 million and was clearly a symbolic statement rather than a literal financial decision. However, a \$7 million loss is still a lot of money to be withdrawn from the nation's individual public television and radio stations on a per station basis. In our case the rescission will cost Jefferson Public Radio about \$6,600 from next year's operating budget—funds we will have to recover by raising our fundraising marathon goals.

But the larger question—the real cost—is to the kind of programming you receive from us. The hardest time to breach the forward funding principle, which was designed during a Republican administration for the specific purpose of shielding public broadcasting from political interference, is the first time. What news programming will now be subtly affected because a member of Congress makes clear that if a given news item is broadcast, a new rescission attempt will be mounted? If the forward funding principle is, itself, not inviolate for the purpose of protecting our programming independence, then the dollars behind public broadcasting, and the programming they support, will eventually be polluted by that same political process.

Think about the national programs which have been launched by the federal government. Only 9% of the working American people now believe the social security program will be sufficiently solvent to pay their own retirement benefits when they ac-

tually retire. How many Americans believe that the foreign aid program, launched after World War II, is effectively and appropriately spending US tax dollars? And the largest federal program launched in recent history, the Resolution Trust Fund designed to bail out the savings and loan pro-

gram, has ballooned from a \$25 billion dollar program to a hundreds-of-billion dollar expenditure with many voters still disbelieving that the funds have either been entirely well spent or fully solved the underlying problems of the banking industry.

Public broadcasting is actually one of the federal government's most effective and notably successful efforts—but it couldn't have been if its programming was believed by the American people to be politically influenced.

And that's the danger of the rescission. Yes, the loss of funding hurts. But the appearance, and prob-

ably the likelihood, of political interference with your future programming coverage, can destroy our credibility before the American people and thereby shatter national support for this type of broadcasting system.

And I think that's exactly why the proponents of the rescission fought so hard to win this one. ■

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

“
CONGRESS COULD CONSIDER
FINANCIAL PUNISHMENT
FOR VARIOUS
SINS OF OMISSION OR
COMMISSION ON THE
PART OF PUBLIC
BROADCASTERS BUT,
UNDER THE FORWARD
FUNDING PRINCIPLE,
THOSE THREATS COULD
ONLY BEGIN TO HAVE IMPACT
A MINIMUM OF TWO YEARS
IN THE FUTURE.”

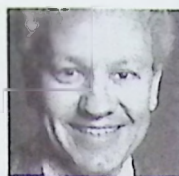


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COMPACT DISCOVERIES

Fred Flaxman

Surgical Selections

Toscanini for a tonsillectomy? Bach for brain surgery?

These sound like the crazy concepts of a compact disc columnist, but don't blame me this time! These ideas come from the lead paragraph of an Associated Press story from Chicago. The article reports on new research which concludes that surgeons are likely to do a better job at the operating table if they have musical accompaniment.

"Surgeons had lower blood pressure and pulse rates and performed better on nonsurgical mental exercises while listening to music," the article continued, relaying information they painstakingly uncovered by reading the latest edition of the *Journal of the American Medical Association*.

"It has to be classical music," according to one cardiovascular surgeon quoted. "Anything else interferes with the rhythm of the operation." But the same surgeon is totally against singing. For some unexplained reason he feels strongly that opera isn't good for operating.

The surgeons were hooked up to a polygraph and their stress was measured through blood pressure and pulse rates. The article said that the quickest, most accurate performances with the least physical stress came while the surgeons were listening to the music they chose. But it was better to have music the experimenters chose in the background than no music at all.

The authors of the scientific study noted that more than a century ago Nietzsche wrote: "Without music, life would be a mistake."

"Our data prompt us to ponder if, without music, surgery would be a mistake," the researchers quipped.

I like that. Scientists with a sense of humor. What's the world coming to?

Next thing you know, patients will demand a say in the choice of music. In the near future, making a reservation for surgery will be something like making airline reservations

now. Instead of selecting an isle seat or a window seat, you'll get to choose between a live string quartet and a recording of the Grateful Dead. You'll fill out a form with little boxes to check marked "Classical, Jazz, New Age, Rap, Soul, Country, R&B, Musicals, Opera," and, for classical-loving pessimists, "Requiems."

As if it isn't hard enough to select a surgeon now, in the future you'll have to find out in advance

as much about their musical tastes as their scalping techniques, so you don't start the operation arguing about Bach vs. the Beatles. And when you check to see whether the operating room has the latest statzselfratz, you'll want to make sure the ultrasound machine includes decent speakers.

If you get to choose the audio for your own operation, do you pick melancholy music to fit the unwelcome nature of the occasion... or happy tunes to lift your spirits? This is a serious question, judging by recent research results.

According to a report titled *What Works: Music to Heal By* in the September/October 1994 edition of *Natural Health: The Guide to Well-Being*, if you want to relax, manage stress, or recover from an illness, you should select soothing, "sedative" music.

I have some concrete suggestions. Well, actually, they're more like soft cement suggestions:

1. If you don't know Albinoni's *Adagio*

“
IN THE NEAR FUTURE, MAKING A
RESERVATION FOR SURGERY
WILL BE SOMETHING LIKE
MAKING AIRLINE RESERVATIONS
NOW. INSTEAD OF SELECTING
AN ISLE SEAT OR A WINDOW
SEAT, YOU'LL GET TO CHOOSE
BETWEEN A LIVE STRING
QUARTET AND A RECORDING OF
THE GRATEFUL DEAD.”

in *G Minor for Organ & Strings*, you certainly should. I think it is one of the most beautiful pieces ever written, and would certainly work well with any organs or strings you might need removed. A lot of people must agree with me, since there are some 26 CD recordings of this piece currently available.

2. Which one to pick is partly a matter of what other compositions you would like to have on the same disc. Several come with the *Pachelbel Canon* (i.e. London 411973-2 LH with Münchinger conducting the Stuttgart Chamber Orchestra and DGG 413 309-2 with Von Karajan and the Berlin Philharmonic). Pachelbel is an excellent choice, I suppose, for those suffering from pachyderma, but not recommended for those with pachelbephobia.

3. The DGG disc also contains Gluck's "Dance of the Blessed Spirits" from *Orpheus and Eurydice*, which makes most folk feel they've died and gone to heaven anyway.

4. My favorite composer of sedative music, however, is Ralph Vaughan Williams. Almost everything he ever wrote puts me to sleep. Try *The Lark Ascending* when the baby's descending, *Greensleeves* for gangrene, or *Fantasia on a Theme* by Thomas Tallis with phalloplasty – all on the same recording (Argo 414595-2 ZH with Marriner conducting).

All kidding aside, the most beautiful, reposing, first class compositions I can think of are:

5. Bach's *Goldberg Variations* (CBS MK 37779 with Glenn Gould as the pianist),

6. Samuel Barber's *Adagio for Strings* (Newport Classic NC 60033 with the Manhattan String Quartet), and

7. Chopin's *Nocturnes* (2 RCA's 5613-2 RC with Artur Rubinstein).

8. But my most unusual "compact discovery" in this area is a CD put out by a small company in Portland, Oregon, called Gagliano Recordings: *Songs from the Cello* (GR 927-CD) with Hamilton Cheifetz, cello, and Harold Gray at the piano. Included is the Aria from Villa-Lobos's *Bachianas Brasileiras No. 5*, arrangements by Cheifetz of five songs by Schubert and four by Schumann, as well as works by Couperin, Ravel, Debussy and de Falla. A fantastic recording in every respect!

You might wonder if it really matters what music is played during your operation. A friend of mine recently confided to a few million classical music forum members on the Internet that he went in for surgery twice in a period of two weeks. The second time he said to the medical crew, "Hey guys, how about some classical music this time?"

One of the interns replied: "That's what we played last time. Don't you remember? Well, that's the last time we'll play your suggestions, if you're just going to fall asleep! What's the point?"

Another Internet correspondent wrote that when he was having eye surgery several years ago, he distinctly remembered hearing the music from Beethoven's *Egmont* blasting out over several speakers. Turns out that it was nothing more than an auditory hallucination induced by the local anesthesia.

"The surgeons were awfully amused," he wrote, "when I complimented them on their choice of music!" ☐

Fred Flaxman, an occasional commentator for *Monitor Radio*, is developing a *Compact Discoveries* series for public radio nationally. He lives in Jackson County, Oregon.

POETRY

The Dead

BY VERN RUTSALA

Some are like those obscure receipts
kept in your wallet for years,
now illegible, the paper so thin
it tears at each fold

and you can't remember
what the paper meant or why you've
saved it so long and for what purpose.
But those deaths are with you,

intricately folded and flaking,
and you feel that way too,
pocketed, useless, aging
and saved for no purpose.

But there are others, the legends:
Your grandfather walking
through that blizzard along the rope
hooked to the barn

finding his final pneumonia
at the end. And your invisible uncle,
Baby Danny, whose death
your grandmother carried

like a purse full of rocks
all her life
until it became the knapsack that
rounded her shoulders down

to her final silence.
And here we come to all those
pictures—young men with mustaches
and derbies, girls with waists too thin

to be believed, hair swept up
like sea waves and skin
truly like cream, and the children
cheeky and freckled—

all dead. Dead the spotted terrier
sitting up, the patient plowhorse,
the cat called Lucky.
And you carry them all—

your crumpled and folded
legends, your bag of rocks,
your cracked brown receipts
for bills, paid and unpaid.

Vern Rutsala, professor at Lewis and Clark College, has published a number of volumes of poetry, most recently *Selected Poems* (Story Line Press, 1991).

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon
Jefferson Monthly poetry editors
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Ashland, OR 97520
Please allow two to four weeks for reply.

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FROM
PUBLIC RADIO INTERNATIONAL



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FROM NATIONAL PUBLIC RADIO



BOOKS

Alison Baker

Dancer With Bruised Knees

A Novel by Lynne McFall
Chronicle Books. \$18.95

Close one eye; the world seems to jump to one side. Keeping that eye closed, reach for something—a pencil, a book—and notice that suddenly you can't judge how far away that object is. Your perspective's changed. If you had to keep that eye closed, you'd have to get used to a whole new way of looking at your world.

In Lynne McFall's *Dancer With Bruised Knees*, 39-year-old Sarah Blight loses her right eye in a barroom brawl with her ex-boyfriend's latest lover. What's worse, Sarah's a photographer. "Before the accident I had used my right eye for my work, squinting with my left, moving through the world with authority and speed, seeing exactly what I wanted to capture, taking it." Now, as she drops into middle age, she has to learn to see all over again, and this time her vision's skewed a little to one side; she'll be looking at the same things, but from a different angle.

It's a neat metaphor, and it keeps kicking in in different ways all through the book. Sarah's accident—as she calls it—gives her cause for looking back at the life and events that led up to it, and what followed. Set on a ranch in northern California, *Dancer With Bruised Knees* is about the confusing and inescapable tentacles that family life winds around us. Her family is full of eccentrics, some charming and some less so. Her severely agoraphobic mother never leaves the house; her father is a chronic maintenance drinker. Her sister Angela is a woman of strange obsessions and fixed ideas ("she 'knew,' for example, that whenever somebody lost weight, somebody

else gained it"). And her brother Morgan—well, Morgan made Sarah's childhood a living hell.

Four years older than Sarah, Morgan delighted in torturing her. He taught her to play Russian roulette, and how to emulate Superman by jumping from a third-story window; and he killed her

twenty-six kittens one by one, leaving them floating in the tub when it was time for her bath. But once, when she was hurt, he took her hand as they waited for help and told her, "It'll be all right." In this vicious boy there were pockets of affection. Her love for him rises up and mingles with her hatred; there's no one right way to remember him.

When Morgan's accused of murder, she finds a video that may contain the proof of his guilt or innocence; but for once, she doesn't want to look at it.

"My father taught me," Sarah tells us, "that photographs can show you something you didn't know you saw;" they can also show you things you don't want to see.

Sarah Blight's family seems particularly troubled, and it's affected her relationships with men, including her ex-husband, who still loves her but can't live with her. Late in the book she gets an actual diagnosis: bipolar affective disorder, or manic depression, and in a way this is disappointing: it's a too-simple explanation for the craziness. Yet isn't it just another way of seeing? Like looking from one eye rather than the other.

"Life isn't easy. Love never lasts. Even these small consolations are denied us," Sarah Blight tells us. "Love sometimes survives, but beyond recognition, not meeting

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THIS IS WHAT WE WANT FROM
LITERATURE: THE
SATISFACTION OF
RECOGNIZING OUR OWN
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WAY OF LOOKING AT THE PAST;
WE REMEMBER THINGS
DIFFERENTLY FROM THE WAY
OUR SIBLINGS REMEMBER
THEM, AND OUR PARENTS MAY
NOT REMEMBER THEM AT ALL.

any present need. Life is so easy some days you don't see the crack widening between your feet."

According to the book jacket, Lynne McFall, who went to Reed College, now teaches philosophy. This isn't surprising, because her novel doesn't answer questions, it just keeps on asking them.

"Is what I have done forgivable?" Sarah asks. "But what is knowledge except the best story we can tell, with the few facts we have?" This is what we want from literature: the satisfaction of recognizing our own condition. There *are* no definitive answers, no one way of looking at the past; we remember things differently from the way our siblings remember them, and our parents may not remember them at all.

We're not looking for easy answers, punishment for evil-doers and rewards for the good, but for the best story we can find of the complexity of our lives. ■

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

CAMP WHITE

Continued from page 11

since we were now being paid \$125 a month as 2nd lieutenants, instead of \$54 as platoon sergeants, some of us shared the cost of a ten-mile cab ride to Camp White.

We left Division Headquarters and stood for a while on the front steps to look at our new home. To the east, we could see the Divisional area. Black-topped streets to which abutted rows and rows of barracks

purchased to provide training and maneuver areas. Some 43,000 acres of land had been acquired stretching from the Roxy Ann Butte area just east of Medford, to the Table Rocks, to Sam's Valley, to the Beagle area and nearly to Shady Cove to the north on the Rogue River. As one trooper in his Texas drawl muttered, "This here camp is shurr a biiiig Mother!"

Southeast of the camp were the rifle, pistol, and machine gun firing ranges. There was enough room in the camp training areas to fire all of our mortars and the artillery pieces except the 155mm guns. There was so much land at our camp that it was very difficult for most people to recognize its magnitude. As foot-soldiers, we would soon become intimately aware of the size of Camp White since we always marched from our barracks to the various training areas.

Major General Gerhardt was a stern task master as commander of the 91st Infantry Division. The troops had far less dignified names for him, such as "Loose Rein Charley." He wanted his orders carried out not at once but yesterday. His slogan was "March, Shoot, and Obey!" "That," declared the General, "sums up the soldier to me."

Top-notch physical condition for all ranks was his objective. The temperature in the Agate Desert was over 100 degrees in the shade. But there were no trees and no shade that July, August, and part of September, except if one knew where to find it--under the barracks. It didn't take us long that summer to realize that like Medford, with its population of about 11,000 at that time, we would never be the same again. ■

Chris Hald, COL Infantry USA Ret, and his wife Jean moved to Ashland in 1952, where he practiced medicine. This feature was adapted from his recently released book, *Camp White Oregon: The 91st (Fir Tree) Infantry Division*, published by Webb Research Group, Medford.

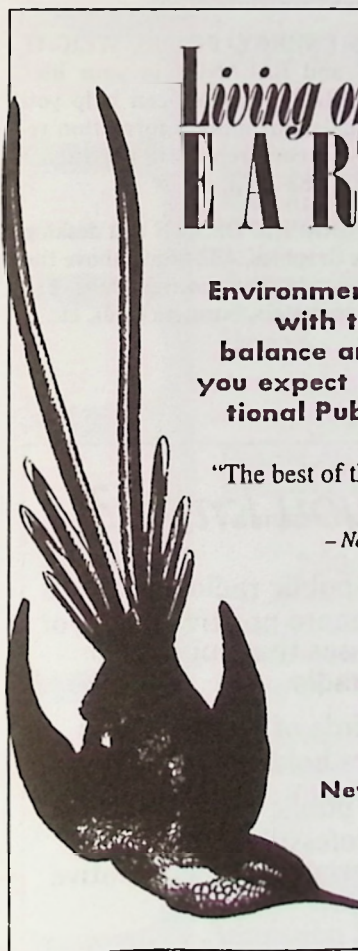


Camp White's 91st Infantry Division standing in the Fir Tree Formation, circa 1942.

on each side of a huge parade grounds. The south side of the camp was to be the home of two infantry regiments: the 361st Regiment was housed in the most easterly regimental complex; the 362nd Regiment, followed by the Division Artillery, closest to Division Headquarters. To the north of the parade grounds was a room for one more infantry regiment, the 363rd Regiment on the east, with the Special Troops, the Medics, Engineers, and the Quartermaster Battalion closest to the Division Headquarters on that side of the camp. In front of Division Headquarters was two-lane Crater Lake Highway that cut the garrison in half.

The village of Eagle Point was the nearest town northeast of the military reservation. On the west side of the camp, we could see rows of warehouses and beyond them, a duplicate of the Divisional side of the camp. This was the home for the units that made up the II Corps. Camp White was not merely a camp, it was a city that would hold some 40,000 troops within the next several months.

The land surrounding Camp White, most on the east, north, and west sides of the camp, extended for miles, and had been



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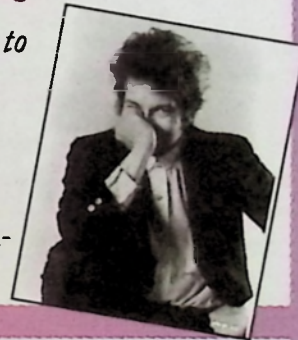
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FRIDAY, NOVEMBER 4

7:30pm *Don't Look Back* (1965, American)

D.A. Pennebaker's cinema verite film of Bob Dylan, made during a smash hit concert tour of England in 1965. Starring Bob Dylan, Joan Baez, Donovan.



SATURDAY, NOVEMBER 5

2pm *One False Move* (1992, American)

Director Carl Franklin's modern film noir with a racial twist is one of the 90's most acclaimed independent films. An intense and intelligent psychological thriller.

5pm *Shoe Biz* (1992)

A dramatically comic glimpse at a woman's identity crisis. Starring and co-produced by Ashland's Jude Haukom.

The Match Factory Girl

(1990, Finnish with English subtitles)

Director Aki Kaurismäki's very dark, feminist comedy of murder and revenge. The story involves Iris, a young factory worker who turns the tables on a one time lover.

7:30pm *A Night at the Drive-In*

The Ashland Film Festival salutes the "B" movies! A tribute to two sensational women of the genre, Yvette Vickers and Barbara Steele. A twin bill sure to please the most ardent lover of drive-in classics.

Attack of the Giant Leeches (1959, American)

In this classic, giant leeches threaten the folks of a small town. Yikes! Yvette Vickers is at her sleaziest. Unforgettable!

The Horrible Dr. Hichcock

(1962, Italian)

Barbara Steele stars in one of the better Italian horror films of the 60's. A demented physician is haunted by the spectre of his first wife. Chilling, weird, with a terrific musical score.

SUNDAY, NOVEMBER 6

1pm *Wages of Fear*

(1953, French with English subtitles)

A film that swept Best Picture in Cannes, Berlin and London. One of the greatest suspense films of all time. The story of an incredible, harrowing journey transporting unstable explosives over Latin American backroads. Now restored to original length.

5pm *Daughters of the Dust*

(1991, American)

Eight years in the making and winner of Best Cinematography at the Sundance Film Festival, *Daughters of the Dust* is a tribute to film maker Julie Dash's vision and perseverance. A hauntingly beautiful tale set at the turn of the century, it portrays a family and culture's struggle with survival.

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